

The Kodaly Method:
A Vocal Approach to Music Education

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INTRODUCTION

Music is a vital part of our lives. It is entertaining, relaxing, challenging, and stimulating, and to be successful in these things, it should also be educational. In observing many classes of music education in the schools, I find that music is at times more entertainment than educational. Possibly, it is easier to play the stereo, or play the piano and sing to students, than attempt to teach them musical concepts for an hour one time a week, and to expect them to remember from one week to the next what was discussed. Without a set way to teach music, there is very little that can be established in the way of set learning patterns. In other subjects, there are certain criteria that are to be taught and a definite way to teach each concept. This is not so for music. It has an eclectic approach, and for every school there is, you will have a different method; therefore, the learning is not consistent, and little or no preparation for the serious music student is given. As not every student can afford expensive private lessons to gain an education in music, the public schools should offer and provide a more intensive music program in the curriculum. This would provide every student the opportunity gain an acceptable knowledge of music through the free education, offered to all students, K-12.

One of the main problems today in music programs is a consistency in measuring what the students are learning. For the music curriculum to be effective, perhaps there should be one

given way to teach music in our schools. This would give a better chance to measure musicality and musical knowledge.

During my first semester here in the fall of 1987, Dr. George Walter introduced me to the Kodaly Method as a way of teaching music in our schools, and perhaps even in our colleges. The method is not as familiar in our area as in the North or in foreign countries. However, when the method is used, there is a definite improvement in musical literacy. Paul F. Roe, noted in a recent study, Choral Music Education, that the students also have a better concept of pitch and rhythm and excel at music performance at younger ages. Roe felt that much of the strength of the Kodaly Method lies in improving the relationship between the muscles, eyes, and ears as students learn to read the different combinations of vocal literature.

Because of my concern with how music is taught, I decided to focus my Chancellor's Scholars Project on The Kodaly Method and to evaluate it as a method of music education. In October of 1987, I had the opportunity to observe Dr. Walter's wife, Norma, teach music to a group of third and fourth graders, using the Kodaly Method for instruction. I was so impressed with their performance and their ability to display their knowledge of rhythm patterns and excellent pitch accuracy, that I decided to pursue this method as a topic of research for the Chancellor's Scholars Project.

The design of my study evolved over a period of several months, resulting in two major components; both of which involves

teaching with the Kodaly Method.

When I first began work my project, I went to the Curriculum Resource Room and checked out the Teacher Handbook for Arts Education, K-12, North Carolina Department of Public Instruction. The authors for the music curriculum are, Joseph B. Webb and Dr. Barbara Holland Chapman. After studying the requirements in depth for each level, I realized that although the requirements were good and necessary for a music education, they were also very demanding. One must understand that in the early grades, music is taught only one time a week, and the teacher must work within that given time slot.

Here is an example of one of the Competency Goals:

Grade Level: 1

Competency Goal 4: The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

Three Objectives for this Competency Goal:

4.22 Analyze ways of organizing music.

4.25 Recognize meter in sets of twos and threes.

4.26 Recognize when shifts of accents occur in basic meter pattern.

Measures for these Objectives:

4.22.1 Identify same or different sections of music.

4.25.1 Identify examples of double and triple meter in

familiar compositions. Indicate when changes of accent occur.

4.26.1 Identify shift of accents by clapping in double meter and then in triple meter (Handbook, p. 204).

The Competency Goals, and Objectives are very similar for grades K-8. The Measures become more complex as the learner becomes more advanced. Grades 9-12 are given very specialized goals, objectives and measures according to whether they are in band, orchestra or choral groups. A few schools are beginning to offer music theory, music history and appreciation courses in the core curriculum.

1. Summer Project: This part of the project consisted of me working with fifteen children during June, July and August, was videotaped the final session in September. The summer project was my first attempt in using the Kodaly Method to teach music concepts of pitch and rhythm. A complete description of the project is in the section entitled The Study Itself.

2. Fall Project: This part of the project was designed in cooperation with Dr. Kathryn Sullivan, and with Dr. Robert Dawley's permission, it was exposed to the music method's classes for K- 9 teachers. These are non-music majors and have little to no knowledge about musical concepts. A complete description of the project is in the section entitled The Study Itself.

In order to give the Kodaly Program a valid chance, I felt that it was necessary to research how music education had

developed. I knew that in the early days, there was no manuscript paper, and a very limited way to transcribe music to each other. The research revealed much more than I had hoped for in my pursuance of The Kodaly Method. The main emphasis is the vocal part of musical training, from the earliest of days even to our present day, to teach music literacy. This is because we are born with an instrument that can be readily used, our voices.

At this point I began extensive reading about music methods used in the public school, and I also included in my research a section on how music has been taught for the past two thousand years.

The Kodaly Method is basically a rote teaching method, and my purpose in researching past methods was to find what other methods had been used in the past and which ones were the most successful.

The components of my paper are:

1. Introduction: An overview of the paper.
2. Acknowledgements: My appreciation to The Chancellor's Council for the scholarship program, encouragement and continued guidance.
3. Development of Music Education: To establish whether there was a set criteria for teaching music.
4. Motivation and Nature of Project: The purpose and reasoning behind my project.

5. Design of The Study: An explanation of how the project was developed by Dr. Sullivan.
6. The Kodaly Method: A detailed description of the concepts of Kodaly's Method.
7. The Study Itself: An explanation of how the studies and projects were performed.
8. Evaluation and Results of the Study: A discussion of the progress made, the differences between the summer project, and the fall project, and the differences between the three groups.
9. Conclusion: The effectiveness of the Kodaly Program, and also the pros and cons of the Kodaly Method.
10. Appendices: Appendix A is The Summer Project, and Appendix B is the Fall Project. Appendix C has the sample lesson plan from Lois Choksy's book, The Kodaly Context. The Pre-Test, Post-Test, their evaluations, unit and lesson plans, hand-outs for the Curwen Hand Signs, Sol-fege Syllables, the Rhythmic Syllables, and a copy of the songs used in the projects.
11. Bibliography: A list of the books, journals, interviews, and semester of study with Dr. Walter of The Kodaly Method.

12. The Video: A five minute video of the class sessions, I included a section of each group for my presentation to the Council.

ACKNOWLEDGEMENTS

Last year when I began this project, I was anxious about my ability in performing this assignment and making the project successful and meaningful. However, with the help of my advisor, Dr. Robert Brown, Dr. Kathryn Sullivan, in the Department Of Education, and Dr. Robert Dawley, professor of Music Methods Classes, an experimental project was developed of The Kodaly Program and I was given the chance to use the program here on campus.

For this wonderful opportunity, I would like to express my gratitude to each of the members of the Chancellor's Scholars Council. Dr. Charles Jenkins, for your financial help provided in my scholarship, Dr. Sullivan, for the development of my project and suggesting that we use the project on campus, and Dr. Brown, a special thanks for your guidance, patience, and excellent ideas in the production of this project. To the Music Department, my thanks to Dr. George Walter for introducing me to the Kodaly Program during my first semester here last fall of 1987. Thank you Dr. Dawley for allowing my project to be presented to your non-music education majors. You were always positive, giving me constructive feedback for each class.

Again, thanks to each of the members of the Chancellor's Scholars Council for your help, guidance, and encouragement.

Pembroke State has offered me an excellent education and the opportunity to pursue my career in music, My deepest thanks and appreciation to each of you.

DEVELOPMENT OF MUSIC EDUCATION

To establish a pattern of teaching music, a set method, I researched the subject of music education to gain a better understanding of the past in relation to the present. In particular, I researched the "rote method" to see if this is a valid way to present musical concepts. The Kodaly Method is basically a "rote method", and this creates many questions in educators mind. I am sure their concerns are valid and well-thought out; on the other hand, I am not sure there are that many choices or methods to teach music successfully.

By have tracing the development of music education back to the early Greeks, I was able to establish certain facts pertinent to my project. Music Education has its roots of the early Greeks, the fourth century B.C., and its function was to improve the character. Aristotle viewed music education much the same as educators do today, raising The question of whether or not it serves as education or entertainment. Greek philosophers and poets praised music in their writings. Plato wrote in his Republic (Book V):

Literature, music, art ('musical' education) have a great influence on character. The aim of 'musical' education is to inculcate rhythm, harmony and temperance of the soul, and thus develop good moral character. Proper "musical education and proper gymnastics constitute the first stage to knowledge of Ideas, for the harmonious soul and beautiful body in the concrete individual are copies of the Ideas. Censorship of all arts is therefore necessary to prevent the inculcation

of harmful qualities which will corrupt the soul. Rhythm and harmony produce grace of body and mind, and recognition of and sensitivity to beauty in the concrete. This is the first step to the recognition of Ideas. The individual who possesses a harmonious soul in a beautiful body stimulates a noble love in others like himself. Thus through love of beauty, harmony is increased (Abeles, Hoffer, Klotman, 4).

The Greeks considered music from the Pythagorean view "as a microcosm, a system of sound and rhythm ruled by the same mathematical laws that operate in the whole of the visible and invisible creation" (Grout, 1973, p.7, quoted by Abeles, Hoffer, Klotman, p. 4).

Pythagoras in the fifth century B.C., developed the musical theories, influencing scales and interval practices which are still practiced today. Music was not to be listened to passively, but intelligently as if studying math and the sciences. The Greeks considered music to be a source that affected everything which existed, this idea was so strongly felt that Aristotle in his Politics pointed out how music influenced the character of human beings through the principle of imitation. He said that music directly imitates the passions or states of the soul—gentleness, anger, courage, temperance, and their opposites and other qualities; hence, when one listens to music that imitates a certain passion, he becomes imbued with the same passion; and if over a long time he habitually listens to the kind of music that arouses ignoble passions his whole character will be shaped to an ignoble form (Grout, 1973, 7, quoted by Abeles, Hoffer, Klotman, 4).

During the Middle Ages, music assumed its place in the quadrivium, constituting the higher division of the seven liberal arts, arithmetic, astronomy, geometry and music. By this time, the Christian church had assumed control of education. The Edict of Milan in A.D. 313 allowed Christianity to become a legal

religion in which the people could practice openly. Since music was an integral part of the services, it became necessary to offer formal instruction by and to the priests. Schools, such as the *scholae cantorum*, were established, and the curriculum was expanded under Pope Gregory to include instruction in singing, playing instruments and basic elements of theory, harmony and composition (Abeles, Hoffer, Klotman, 5).

The early development of music instruction did not have a formal system for writing music and music was transferred orally from one church to another. A need to standardize the chant that was used in the various church services was recognized by Charlemagne, and a method was devised to bring uniformity throughout the churches of Europe. This development created a more urgent need for formal instruction, and an expansion of instruction and training of musicians took place throughout the Medieval Period.

The church organized schools in the 1500s to improve the quality of singing the plainsong in the services. First organized in Italy, these were the precursors of modern schools of music, offering many subjects that led to professional training. The Italian "conservatories" were actually orphanages; Venice was the center for girls and Naples for boys. These were first established in 1537. The purpose of the conservatory was to educate and train the children to excel in music. As a result Charles Burney carried the idea to England, and in 1873 the Royal College of Music was opened under a royal charter (Abeles, Hoffer, Klotman, 6).

Apart from the earliest schools in Europe, the orphanages, the Paris Conservatory was founded in 1784, and still exists today. The next oldest is in central and northern Europe, the Prague Conservatory, established in 1811. Mendelssohn originated the Leipzig Conservatory in 1843. The Berlin Conservatory was founded in 1850. The European form of musical training surfaced in the 1800s in the United States, with the Oberlin Conservatory being established in 1865.

In the United States the church once again became the chief dispenser of music education. Music was primarily taught orally, being call and response, similar to the practice of Gregorian Chant in the early Christian days. This practice of rote learning is still used today in the schools, and in the early years is considered to be quite effective. The first singing school was established in Boston in 1717, mainly concentrating on the melody and the rhythm (Abeles, 9).

The Swiss educator, Johann Heinrich Pestalozzi, established the most influential system of education in the United States. Prior to the Civil War, through the intermediary of Joseph H. Naef. Naef had been a member of Pestalozzi's staff in Europe before he emigrated to the United States. Using the Pestalozzian methods, he founded an elementary school in 1809, where music was considered a basic subject and all the children received appropriate music instruction. Naef presented the following

outline of "Principles of the Pestalozzian System of Music", in Boston, 1809:

1. To teach sounds before signs and to make the child learn to sing before he learns the written notes or their names. {Rote to note}
2. To lead him to observe by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him in a word, to make active instead of passive in learning;
3. To teach but one thing at a time—rhythm, melody, and expression and to be taught and practiced separately, before the child is called to the difficult task of attending to all at once;
4. In making him practice each step of these divisions, until he is master of it, before passing to the next;
5. In giving the principles and theory after the practice, and as induction from it;
6. In analyzing and practicing the elements of articulate sound in order to apply them to music, and
7. In having the names of the notes correspond to those used in instrumental music (Abeles, Hoffer).

Many of these principles are still topics for discussion in current music education meetings.

Lowell Mason is often referred to as the father of American music education, and he became the first teacher of music in the schools of Boston. In 1827, he was elected president of the Handel & Haydn Society of Boston. As president of the society, he had the opportunity to give vocal instruction to the members to improve their quality of performances. During this period he became acquainted with William Woodbridge and learned about Pestalozzi's work in Europe. In 1837 Mason visited Europe and observed the Pestalozzian approach being taught in the schools. He was convinced of the effectiveness of this approach and began preparing his own method based on this Pestalozzian approach. Mason was convinced that any child who could read could sing, and that it was an educational responsibility to make a musical heritage available to all children (Abeles, Hoffer, Klotman, 11).

Mason worked very hard in the public schools of Boston to teach music in the school system. He was effective enough to be employed in August of 1838 as the nation's first public school music teacher.

Mason firmly believed that music contributed to the well-being of the individual. In Mason's estimation, everyone or anyone could enjoy music, it created better homes, better citizens, and happier human beings. As he says, "All that was needed...was proper education and proper training" (Abeles 12).

Public school music began to emerge after the Civil War. The main delay and problem was contributed to the financing of

American schools. For music to be integrated into the curriculum, local school boards had to be convinced of the importance of music education in affecting the lives of the children in order to persuade the local voting population to support the programs with funds.

As the momentum increased for music instruction, there was also an increasing number of private teachers who were trained in the singing schools. There were increasing choral activities from the choral societies, so naturally this led to a rapid development of music in the schools and institutions of higher learning. This consequently resulted in a more musically sophisticated public, and the performers became much more knowledgeable and literate (Abeles, 13-15).

This brings the history of music education to 1869. To this point, music had been taught through singing. The primary way was through rote singing, since it was thought to "enliven the mind, to strengthen and improve the voice and cultivated the ear" (Keene, 108). First the rhythm was established, clapped by hand, next, the melody is taught by rote, and then, the melody is written on manuscript when available. The words were added last; when the song was ready for performance, the performers not only knew the song, but also the rhythm and how to notate it and the notes, their names and how to notate them on paper. Solfege, music syllables, Do-Re-Mi-Fa-Sol-La-Ti-Do, was used to instruct the students first exposure to reading the notes and reinforce the steps of the scale. Until the 1950's this was the most used

method to teach music in the elementary schools. In addition, Francis Clark had initiated music history as part of the high school curriculum in Iowa and Frederick Chapman added the study of harmony, melody, and counterpoint to the music offerings in the high schools of Cambridge, Massachusetts (Abeles, Hoffer, Klotman, 17,18).

In 1957 the Soviet Union launched the first satellite into space, and the concern of American education now centered on the scientific age and the "pursuit of excellence" and challenged the purpose of teaching the arts (Abeles, 19).

In 1965, Congress passed the Elementary-Secondary Education Act, which was to provide a renewed support for the arts in the school through cultural enrichment programs. Once again, music education was attempting to provide experiences and training for every child. Two conferences in the 1960's merit mentioning, the Yale Seminar and the Tanglewood Symposium. These were federally supported developmental conferences in arts education. The chief criticism aimed at the seminar was that among the 31 participants, there were only a few music educators present. They criticized the curriculum of the school's music program, yet ignored the competency of the music instruction, and what was expected of the students (Abeles, Hoffer, Klotman, 22-23).

Because of these inconsistencies and the weakness of music programs, there is little preparation given to the students that wish to pursue music as a career. If a high school student

wishes to be a professional musician, then the curriculum from K-12 should be designed accordingly. This would provide a better opportunity for the musician to learn more on the professional level offered in the university.

MOTIVATION AND NATURE OF PROJECT

My project derived from the lack of preparation in the field of music of prospective music teachers and performers. Perhaps, if The Kodaly Method was used in grades from K-8, students would have a much better background for what the high school level can offer. In grades 9-12, music is offered on a daily basis with the band, orchestra and choral groups, given an hour each day. However, unless the students are ready for intensive programs, the teachers will continually be teaching musical remedial level. I go back to the statement of Aristotle when he questioned whether music was for education or entertainment.

I transferred as a junior to Pembroke State and one of the first courses I took was Music 405, Introduction to Methods of Elementary School Music. Part of the syllabus requirement was to spend time observing the elementary school programs. One program I had the opportunity to observe was the Kodaly program in an adapted form for American students. The students showed an excellent understanding of rhythm patterns and exhibited the ability to remember these patterns using flash cards. Their singing ability was also good for children, and they verbally displayed their recognition of the notes, rests, staff, and rhythmic notation (Walter, class observation, 1987). My second observation was in a different school, but with the same age group. The method or approach was more or less eclectic and, in

my opinion was more entertaining. Perhaps this is acceptable, but my question and concern was: Are the students learning music or are they being entertained by the music specialists?

This not only concerned me, but also troubled me, I felt that everyone should have the opportunity to become musically literate, and for the great masses of children, this should be accomplished publicly because of the expense of private lessons. My project evolved out of this concern, I wanted to see if the Kodaly program was a better method to teach music or not.

Last May of 1988, I asked the children in my local church if they would like to participate in a summer music project with me for The Chancellor's Project. I had eighteen volunteers when I began the project, for the first lesson fifteen came to my house, I finished the project with twelve children.

The next sections deals with the details of the summer study, and how the fall project evolved from the preliminary study.

DESIGN OF THE STUDY

A. Preliminary Study: The Summer Project.

Last summer I worked with 15 children and used my own version of the Kodaly program to teach them music education. I gave a pre-test, (Appendix A) taught them for eight weeks and then gave a post-test (Appendix A). I also made a video tape of the students on their last performance, and generally I was pleased with the results. Most of them had developed a better sense of rhythm and a much better idea of pitch concept. I was also able to teach them to sing in harmony using the Kodaly approach for teaching hand signals and syllables.

After the Pre-Test I developed my unit plan and lesson plans for the summer project (Appendix A). The test results were good for these children. A few of them had been exposed to the Kodaly Method already, the others were in band, orchestra and choral groups, others were taking private lessons in piano or violin. The students in general music classes did not respond as well unless they had been exposed to the Kodaly Program.

I began the children with Grade Level 2 work, the Competency Goal I used was 2: The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form (Teacher Handbook, p. 248).

The lesson plan is in the Appendix, A, along with the chosen music.

With these students I began with the falling minor third, g above middle c to e above middle c, singing "hello" and the children echoing me. This is then applied to "how are you, very well, thank you, and what is your name". Many words, names, phrases can be added to this sequence until the children are able to take turns in being the leader of this exercise.

The next sequence is choosing the assigned song and with echo clapping, the rhythm is taught. Children quickly learn this concept, and not being inhibited, make their own games with the exercise while being taught. At this point, the relationship between the words and rhythm are demonstrated, first on the board, then verbally as I show the connection between their names and the rhythm patterns of the songs. Once children realize that their names are equivalent to these patterns, they apply this knowledge to the songs, and are now ready to learn the melody of the song.

The next step, involves the establishment of tonality with the students, and then by rote I teach the first line using hand signs and syllables. The children in turn echo what I sang and follow me with the hand signs. This sequence continues until the song is completed, and then the words are added last. The final evaluation involves the students performing the songs alone, with the teacher conducting and assisting with the hand signs as needed.

I was also able to teach these students Competency Goal 4:

The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination (Teacher Handbook, p. 256). The lesson plans and songs are in the Appendix A.

This enabled me to teach the children many songs, introduce new rhythm patterns, teach them how to notate rhythm and pitch patterns on the board, and also learn to sing in harmony. The sopranos had to use their hand signs for their line, likewise, the altos had to use different hand signs to correspond with their line of music.

According to the Post-Test (Appendix A), the children made additional progress during the summer program. The most improvement was in their understanding of harmony and demonstrated this by learning a duet. They sang the song in two part harmony, with the proper sol-fege for their respective parts, and also used the proper hand signs, respectively. The final evaluation involved singing the words as a duet. A final word on this observation: their pitch was best when they sang sol-fege and concentrated on their hand signs.

The only drawback of the summer project was in using the flash cards. There was not always a transfer of knowledge in recognizing the rhythm patterns from the flash cards to the actual music being learned. The flash cards were very useful in memory games and for technical exercises, but frustrating as a way of establishing a flowing rhythm pattern through a clapping exercise.

The Fall Project:

Dr. Sullivan and I had discussed my project extensively in May of 1988. In this discussion she indicated that she would like to see the project exposed to the non-music majors that take music methods from Dr. Dawley. With Dr. Dawley's permission, the project was to be used with his K-4 and 4-9 teachers. As stated above, these are non-music majors, with their major either being in K-4 or 4-9 with many of them interested in Math, Science, English or History. These classes are taught twice a week for an hour and half each session. I was to expose these students to the Kodaly Program for 30 minutes each class session. This exposure to the Kodaly approach was to see if rhythm could be taught more effectively or not, and to see if their pitch and ability to sing could improve or not. I chose these two concepts, rhythm and melody, because they are usually the hardest to obtain and perform in an adequate manner consistently.

The actual planning involved giving a Pre-Test to the two classes and then designing a unit plan around the results, and writing lesson plans for the concepts I wanted to teach (Appendix B for test, unit plan, lesson plans and songs). I also planned a Post-Test at the end of the exposure to test for progress (Appendix B for Post-Test). We also decided to video the students on the last day, for this would allow them to observe what they had learned and to watch their own performance.

I am giving the definitions for rhythm and melody below,

because of the complexity of the two concepts, and the need for breaking them down into smaller units for the purpose of teaching. These definitions will make these concepts easier to teach.

Rhythm is defined as:

in its broadest sense, is concerned with the temporal motion of musical sound. It is an organization of sounds and silences of varying durations that creates a series of time patterns related to an underlying pulsation (Bessom, Tatarunis, Forucci, 76).

Melody is defined as:

in the broadest sense, a melody is a linear succession of rhythmically organized individual pitches perceived as a whole unit by the listener, each pitch having a specific duration in relation to the others, and each having a variable intensity depending on the interpretation of the over-all progression (Bessom, Tatarunis, Forucci, 232).

Melody and rhythm are the most important concepts in teaching music education, and are also the most complicated to teach. The reading of music involves more than just a mental process of understanding the succession of the written notes and being able to count the rhythm patterns accurately, one has to be able to also perform the music correctly.

THE KODALY METHOD

According to Michael Mark in his Contemporary Music Education, the components of the Kodaly Method consist of:

1. A system of rhythm duration symbols.
2. The movable do system, in which do is the home tone in major modes and la the home tone in minor modes.
3. A series of hand signs that aid in the development of tonal relationships (Mark, 96).

The use of hand signs help children develop cognitive skills of notation. They are learning to "read" music by translating the hand signals into body motion. Dictation can be taught through the Curwen Hand Signs, rhythmic notation can be notated on paper either with verbally speaking the ta's and ti's or even clapping the rhythm patterns, and sight-singing can be taught with the sol-fège. The syllables used in the rhythmic notation increase the child's psychomotor abilities. All of these components together increase the affective domain of music education, therefore the aesthetics of music become more meaningful (Mark, 96,97).

Zoltan Kodaly was born in Kecskemet, Hungary, on December 16, 1882. His father was an amateur musician and encouraged Kodaly to enter music education. He studied composition at The Franz Liszt Academy, and later he earned the degree of Doctor of

Philosophy in Hungarian and German linguistics. Kodaly was fascinated with the music of the people, called "folk music", and he studied in depth not only the singing but also the speech and rhythm of the folk songs. He noticed that the children in the street, who sang chants back and forth to each other as they played, were always on pitch without straining their voices (Choksy, 3).

Melodically, the first tones children sing are the minor third, one hears these when being called to dinner: By observing children and listening to their communication through the singing of these chants, Kodaly suggested these characteristics concerning the development of the child's voice:

1. The range of young children's voices is limited—usually not more than five or six tones, and these of whole steps or larger intervals. Half steps are difficult for the young child to sing in tune.
2. Descending tones are easier, with the exception of the previously-mentioned fourth, for children to learn and reproduce accurately than ascending ones. This indicates that the initial lesson on new tonal patterns should be approached through songs in which the interval occurs in a descending melody line.
3. Skips are easier for the young child to sing in tune than steps: G to E is easier than G to F

(Choksy, 17).

Kodaly was convinced that the most effective way for children to be taught music was by singing, by unaccompanied singing. He felt that children needed to hear their own voice and that of the others around them without the interference or accompaniment which usually tended to cover the children's voices. Kodaly also encouraged much movement to music as a way of expressing the rhythm.

He encouraged the teachers to develop additional skills in rhythm and beat, suggesting, games, stepping the beat, stamping accent, clapping the beat and rhythm patterns, echo-clapping pattern and to also encourage the children to improvise patterns on their own. Kodaly also encouraged students to discriminate between high and low sounds, faster and slower tempos, different dynamics, loud and soft, and the timbres of music. He also stressed ear training and musical memory, and felt that listening skills should be focused and not passive (Choksy, 17).

As an example of the Kodaly method, this outline is not only appropriate for a Kindergarten class but could also be adapted for any level by increasing the level of difficulty of literature according to the grade level and competency.

For memory training Kodaly suggested the following process:

1. The teacher sings the entire song, musically, giving attention to phrasing and dynamics.
2. Teacher and children discuss any words or meaning

that may not be clear to the children.

3. The teacher sings the first phrase while the children listen.
4. The children echo the first phrase while the teacher listens.
5. The teacher sings the second phrase while the children listen.
6. The children sing the second phrase while the teacher listens.
7. The teacher sings both the first and second phrases with the children.
8. The children sing back both the first and second phrases while the teacher listens.
9. The teacher sings the entire song again while the children listen, singing along inside their heads. (Concentration may be improved if the children close their eyes.)
10. The children sing the entire song alone. The teacher listens and gives voice help only where there is uncertainty (Choksy, 35).

To develop accuracy in these objectives, Kodaly used the Curwen hand signals, (see Appendix A) to establish accuracy in pitch. These hand signals give a visual and inner sense of the location of pitches, ranging from high to low, Do to Do or if minor, La to La. Once verbally learned, students can be taught where these notes are placed on the staff, thus, students begin

learning the first elements of music education. He also developed a unique system of counting rhythm patterns (see Appendix A). Kodaly felt that the syllables, ta's and ti's were easier for children to feel the rhythmic patterns than traditional counting of four beats to a measure, (see Appendix A).

THE STUDY ITSELF

On the first day of class, September 8, 1988, I gave thirty-one students in Dr. Dawley's K-4 class a pre-test (see Appendix A). The same test was given on September 9, 1988 to his 4-9 class, there were sixteen students in this class. These are music education methods class for K-9 teachers. Once I had evaluated the test, I designed the unit and lesson plans around my results (see Appendix A for Pre-Test, Unit Plan, Lesson Plans, Songs and Charts). As a general rule, the majority of the class had very little knowledge of music education. Some had sung in church choirs, played in the band, and a few had taken piano lessons, but in actuality, their knowledge was limited, as was demonstrated on the pretest.

Considering the test results, I chose Grade Level: 1 for the classes and Competency Goal 2: The learner will develop concepts of music: Melody, rhythm, tempo, dynamics, tone color, harmony, and form (Teacher Handbook, p. 184).

I then chose three basic objectives to teach this goal:

1. The concept of pitch.
2. The concept of rhythm.
3. The concept of dynamics.

The first day of actual teaching was Monday, September the eleventh. I first began with demonstrating the chant and taught the class to echo me back. Sol-Mi, or G to E, the falling minor

third was the first pitches we sang. This is chanted to 'Hello' or 'Johnny' and is natural for the ear to hear these pitches and respond to them in a singing tone. I then sang the following descending pitches, Sol-Fa-Mi-Re-Do, using the hand signal to help with pitch and then proceeded to do a simple vocal warm-up with this pattern, moving up by half-steps. The exercise is concluded by outlining the scale with Do-Sol-Mi-Do.

The next step or objective involved learning a song. I chose "Taffy" for the first song, as it uses the major scale, quarter and eighth notes, (see Appendix B for lesson plan) to teach the Sol-fege and to teach basic quarter and eighth note syllables. The first step in this method is to establish the rhythm pattern and clap out the rhythm. I began doing this measure by measure with the students repeating after me. I first used the syllables to establish a feel for the rhythm. Once this was accomplished, I then proceed to teach the melody of the song by the same method. Sol-fege or solfa is used first, then I encourage the students to use hand signs, following me, and last, the words are taught. Though part of this was by rote, the students had the music in front of them so they were able to follow and begin to visualize what we were doing. I also taught them how to look for dynamic markings, note the key signatures, and where the time signature was. I basically used this same procedure for each concept presented.

Because of the difficulty and confusion with the flash cards during the summer project, I deleted this part of my

presentation. I had better results clapping the rhythms that were in each given song. No doubt this would have been the best way to have taught the children during the summer project. I used the flash cards to show and demonstrate each pattern of rhythm when I would isolate the patterns for purpose of introduction to a new pattern. Again, this demonstrates that it is better to show how patterns relate to each other, rather than isolated memory work.

For some of the songs that were in the methods book, the Kodaly Approach was excellent; yet, for other selections I chose, the method was difficult and confusing, and I found traditional methods of counting to be the best. Syncopation was one of the hardest concepts for the students to understand by either method, however by being consistent and much repetition the concept was learned.

EVALUATION AND RESULTS OF THE STUDY

During the six weeks of actual exposure to this method, I used different songs to teach each new concept. I also was able to progress the students to Grade Level 4 and use the Competency Goal 4 for this level: "The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination" (Teacher Handbook p. 256).

I felt that their singing greatly improved and that they had developed a definite sense of rhythm. The greatest difficulty was in the songs that were in the methods book. As Choksy stated in her book The Kodaly Context the four sources of difficulty in adapting the Kodaly approach for American education:

1. the nature of American culture
2. school organization and teaching practices
3. teacher training
4. materials (Mark, 9)

This sources of difficulty involve the differences of our folk songs compared to Hungarian folk songs. Many of our songs are more difficult in their actual compositional form. For instance "Red River Valley", or "Oh, Shenandoah" both begin on the fifth scale degree below the tonic note and ascend to the tonic, in Hungarian songs this is the opposite. If you recall,

one of the statements of Kodaly, he noted that the falling minor third was the easiest intervals to sing, not the rising perfect fourth.

The other problems are concerning the differences of the emphasis placed on the musical programs in our schools. According to Lois Choksy's book, The Kodaly Method, the Hungarian children receive music instruction for two forty-five minute periods a week, and in addition, all General Primary Schools have two required hours a week of choir for children in grades five to eight. In the early grades, K-3, the grade teachers are responsible for music instruction to their students, and the music specialist in the upper grades. To make sure the teachers of the lower grades are capable of teaching music, there are stringent entrance requirements in music at the teacher-training institutes, and much more concentrated music instruction during the teacher-training period.

In addition to the primary schools, Hungary also offer the Singing Primary Schools to those students of exceptional talent. This encompasses grades one through eight, in which music is given equal importance in the curriculum with reading, writing and mathematics. As music is considered to be a basic subject, its time allotment is equal to that of math or reading: an hour a day, six days a week, for a total of as many as 198 hours a year (Choksy, 26-34).

The teacher-training in Hungary is also much more intensive.

For example, a student in their third year of college includes:

one hour a week of methods of teaching, two hours of the pedagogy of the Kodaly Method, three hours of choir conducting, five of teaching practice, a half hour of transposition and score reading, one hour of his instrument, a half hour of voice study, two hours of ear training, two of choir, two of choir, four of music theory, two of music history, and two of social sciences. In other years he studies, in addition, speech, theory, history of instruments, adult education, Hungarian folk music, the aesthetics of music, and Russian (two years) (Choksy, 34).

The student teaching begins during the students third year in a General Primary School, the fourth year in a Singing Primary School, and in a secondary school during the students fifth year. A master teacher closely supervises the student teacher, and also the Academy supervisor of student teachers. The student receives a diploma at the end of five satisfactory years, his placement of teaching is then dependent upon openings and the students abilities (Choksy, 34).

Folk music is available through contacting the Library of Congress, and is on file at various music libraries in the United States. The Julliard School of Music has an extensive collection of American folk music (Choksy, The Kodaly Context, 203,204).

The last major problem to be mentioned is the problem of

so-called "pop-art culture" in America today. With the rise of 'Madonna', 'Michael Jackson', 'Slayer' and many others that I am not familiar with, it is quite difficult to create the interest in good 'art' songs that have meaning and history to them. Furthermore, with the increasing rise of a heterogeneous society, music becomes very difficult to teach: what folk music do you teach? who has the authority to say which culture is the best represented? At best I would say that a collage of music would need to be presented in fairness to all societies living in America. As Kodaly said:

The musical culture of a country is not created by individual musicians but by the whole population. Everyone has a share in it, even to the smallest. It is vain for individuals to work if they are not accompanied by the echo of millions (Choksy, 204).

Even though there were problems involving the music literature in their given textbook, I felt the students were able to handle the method quite well. Choksy in her book The Kodaly Context, shows a long-range teaching plan for melodic and rhythmic concepts. She also lists her objectives and breaks down the material into steps that can easily be followed. The sample lesson plan that she gives is explicit and written in great detail (Choksy, 156-62; see Appendix B for this lesson plan).

One of the most interesting parts of this research is how similar the Kodaly Method is to Pestalozzi's way of music instruction. I think one can quickly realize that music methods

have been an evolution from the early Greek days, when the first instruction was by rote to rote method. For the Kodaly Method to be presented in the best way, extensive training would give the teacher the edge on presenting the program to a school system, or in a university.

Each group was unique in their reaction to me and the actual teaching. The K-4 was the most eager and interested in the method, and participated the best. I think this was because they are trained to work with children and were more able to identify with the psychomotor part of the method. However, the cognitive part of the method was more difficult for most of them, unless they had musical backgrounds. For the affective domain, they displayed the most enthusiasm for the Kodaly Method, and felt that the program would be very beneficial in the elementary schools.

The 4-9 teachers were very different, and in a sense they were more difficult to teach. They were more hesitant in the psychomotor part of the method, yet understood the cognitive domain much better than the K-4 teachers. Motivation was a major factor in their reaction, they never did really ever see the need for music to be considered an academic subject; to them, it was more for entertaining and being sociable.

Both groups did include the Kodaly Method in their lesson plans that is required in these two courses. From this point of view, they felt that the program would be an excellent way to

teach music, but that much additional training would be necessary for the program to be effective.

In referring to the three domains, I am talking about the Cognitive, Psychomotor, and Affective Domains. The cognitive domain would involve understanding the Solfege syllables, the Curwen Handsigns, and the syllables that Kodaly used for counting rhythm. The psychomotor would involve saying the syllables and using the hand signs at the same time and eventually saying the words and using the hand signs simultaneously. This also involves being able to say the correct rhythmic syllables of the song, first, in a speech pattern, and second, in a singing voice, eventually transferring this to the words of the song. The affective domain would be in the value of learning music education and to be musically literate. Once teachers and students are more familiar with the importance of vocal teaching methods, the choice of literature will become more meaningful and relevant. To some degree each group attained this, again, depending on their level of motivation and their respective grade level of teachers. This was noted in their choice of music they chose for writing their lesson plans.

I felt that both groups showed a great deal of respect to me. I was a student just like they were and yet they were having to listen to me. Each day their reactions were different; some days the lessons were fantastic and at times left me in an elated frame of mind. Yet, other times I wondered where I had gone wrong because I did not receive the response I had desired. I

soon learned you can not capture what you do from day to day, but you can build on your disappointments and always try to have a better day the next lesson.

Readiness is a big factor in a student learning, and I realized that is something a teacher can only plan for, but certainly cannot dictate. I found this to be a big factor in my teaching the material from day to day, and definitely there were good days and then there were bad days. One of the most important factors affecting me was that Dr. Dawley was sitting in the room and was constantly evaluating my teaching. I could usually tell by his face whether or not he approved of my procedures and whether or not he felt like I was doing a good job or not.

Each day Dr. Dawley would write a short evaluation of that teaching session and then give me the slip of paper (examples are in the Appendix B). Some days were better than others, and I had to learn to take the good with the bad and keep smiling. This in itself was probably one of the most important parts of my project. I had not anticipated this part of the study or the reaction of the teachers I taught.

In actuality, the project I had began became a case study of two different grade levels of teachers and my reactions with them and with my own professor. The evaluations of Dr. Dawley were encouraging and helpful. At times I had to be corrected, and he always had an excellent suggestion for presenting the material in

a better way. This experience helped tremendously with my student teaching. Evaluations are a daily process in teaching, learning how to make each one into a successful experience is a big stepping stone into becoming a good teacher.

According to the final post-test (see Appendix A), I know I made progress with the students and that they learned the concepts I had set forth to teach them. The video I made of them displays a good deal of musicality from non-music majors.

In comparing the summer project with the fall project, there are several interesting characteristics I observed. The children during the summer were by far the most enthusiastic, most pliable, and easiest to teach. I also had to work the hardest because their attention span was the shortest. I feel I made the greatest results with them on the performance level. This is encouraging, as this is where one should see the best results if children have really learned concepts.

On the other hand, I feel that the fall students learned a great deal in the Cognitive Domain and would be able to share their enthusiasm for this program with their music specialist if they were using this method or even another one that is effective. I enjoyed the challenge of teaching adults, though at times it is hard to gauge whether or not they are enjoying the subject you are teaching.

CONCLUSION

I do think the Kodaly Method is quite effective, especially in the early grades. Again, the enthusiasm of these K-4 teachers is worth considering and pursuing. Yet, I am acutely aware of the problem it presents in the education of music specialists in the Kodaly program. The program would be more effective if the teachers from freshman year in college were to begin extensive training in the Kodaly Method. In Hungary, the music teacher begins this extensive training in their freshman year and they are required to attend five years of college with much more detailed music education than American music specialist receive.

Personally, I would like to see music considered more as an academic subject in K-12. In the majority of our schools, only thirty to forty minutes is allowed for music. This presents a difficult situation for the music specialist to present musical concepts and receive the response they would like. However, the change for the curriculum needs to be considered from the state department for allotting more time for music. Students could learn much more about music on the academic level if it was presented each day as part of the curriculum rather than one time a week for a limited time.

The Kodaly Method gives children the chance to not only learn music, but also the chance to be original, learning to

improvise at an early age and how to notate their musical ideas down on staff paper. Children, teenagers, and even adults love music, and as a future music education teacher I hope to pursue any method or idea that will establish certain criteria in the curriculum that will encourage music to be more academic and less entertaining.

Both projects were a wonderful experience for me. In lieu of the fact that I am presently doing my student teaching, I feel much more prepared because of the actual experience that I have received by being allowed to teach this past fall. By being observed each day and critiqued, this is quite similar to the constant supervision of your cooperating teacher in the classroom, as well as university supervisors. Though the project has involved many hours of reading, typing, and revisions I feel that the experience has been the greatest stepping stone for my future. Once more, thank you, members of the Chancellor's Council, and the faculty of Pembroke State University for this wonderful opportunity.

APPENDIX A.

PRE-TEST

Give Previous Musical Knowledge and Experience.

Terminology:

1. Give examples of "dynamic markings" you know.
2. Give your definition of "pitch".
3. Give examples of tempo markings, define them.

Notate on the Grand Staff:

4. Notate on the staff: a quarter, eighth, and sixteenth rest.
5. Notate on the staff: a quarter, eighth, and sixteenth note.
6. Draw the treble and bass clef signs:
label each one.
7. Give the names of the lines and space notes for the clefs.

POST-TEST

Terminology:

1. List dynamics markings and meanings you have learned.
2. Notate the different levels of pitch you have learned.
3. List tempo markings you have learned, give definitions.

Notate on the Grand Staff:

4. Notate on staff paper: quarter, eighth, and sixteenth rest.
5. Notate on staff paper: quarter, eighth, and sixteenth note,
identify each note.
6. Draw and label the Grand Staff.
7. Give the names of the lines and spaces for the clefs.

SUMMER PROJECT

UNIT PLAN: TO TEACH STUDENTS THE CONCEPTS OF RHYTHM AND PITCH.

Grade Level: 1

Competency Goal 2: The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that, within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize the steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than other.
- 2.21 Understand that two or more pitches may be sounded at the same time.
- 2.24 Recognize that patterns may be repeated with and/or without change.

Procedures:

Week 1:

1. Introduce the minor third (sol-mi) and hand signs
2. Introduce the sol-fege syllables.
3. Introduce the quarter (ta's) and eighth (ti's) rhythmic syllables.

Songs used for lesson plan:

1. "The Wishing Song"
2. "The Counting Song"
3. "Cuckoo"
4. "Clap Your Hands"
5. "Quaker, Quaker"
6. "Look At Me"
7. "Rain, Rain"

Week 2:

1. Review the minor third and hand signs.
2. Introduce the Perfect fourth interval, (la-sol-mi) teach hand sign and new sol-fege syllables.
3. Review quarter and eighth note syllables.

Songs used for lesson plan:

1. "Bye Baby Bunting"
2. "Lucy Locket"
3. "The Clock"
4. "Bell Horses"
5. "A Tisket, A Tasket"
6. "Ring Around The Rosy"
7. "Rise, Saily, Rise"
8. "Ding Dong Dell"

Evaluation:

- 2.1.1 Distinguish high pitches from low ones, and illustrate with a variety of means.
- 2.2.1 Respond to melody and follow changes with hand or whole body.
- 2.4.1 March, clap, or respond in various other ways to the beat/pulse.
- 2.9.1 Identify relative variations of tempo in different musical examples.
- 2.21.1 Identify whether one or more than one pitch has been sounded.
- 2.24.1 Indicate when phrases are repeated exactly and when they are changed.

Grade Level: 1

Competency Goal 4: The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

Objectives:

- 4.2 Use voice with ease.
- 4.3 Match single pitches in easy part of vocal range.
- 4.8 Show difference between beat and rhythm.
- 4.9 Distinguish between sounds and silences.
- 4.10 Measure duration of sounds carefully in rhythm patterns.
- 4.11 Reproduce rhythm patterns by ear.
- 4.37 Use the body as a rhythm instrument.

Procedures:

Week 3.

1. Begin with review of sol-la-mi, adding do and re.
2. Review hand signs and add the new ones.
3. Review the quarter, (ta) eighth, (ti) and introduce the sixteenth note pattern (ti-ri).

Songs for this lesson plan:

1. "I've Got The Rhythm In My Head"
2. "Mouse Mousie"
3. "Marching"
4. "Curfew Song"
5. "Bells In The Steeple"
6. "Tidy-o"
7. "Closet Key"
8. "Hot Cross Buns"

Week 4:

1. Review pitches, la-sol-mi-re-do, and respective hand signs.
2. Emphasize the importance of rests.
3. Children notate on the board a review of the rhythm patterns.
4. Introduce the dotted quarter, dotted eighth and dotted sixteenth note pattern, with the Kodaly rhythmic syllables.

Songs used for this lesson plan:

1. "Good News"
2. "Grandma Grunts"
3. "Sleep, Baby, Sleep"
4. "Old Blue"
5. "Mary Had A Little Lamb"
6. "Love Somebody"

Week 5:

1. Review pitches and introduce the major scale to the students, include the hand signs
2. Review on the board rhythm patterns, showing how their names correspond to certain patterns.
3. Show the relationship between sol-fège to establish a definite way of singing harmony.
4. With assigned song, teach hand signs for alto and soprano line.

Songs used in this lesson:

1. "Hush Little Baby"
2. "Skip To My Lou"
3. "Row, Row Your Boat"
4. "Jesus Loves Me"

Week 6:

1. Review all pitches and hand signs.
2. Review all rhythm patterns and syllables.
3. Review for final test.

Songs used in this lesson:

1. "Row, Row Your Boat"
2. "Jesus Loves Me"

Evaluation:

- 4.2.1 Sing comfortable and accurately within natural range of her/his voice.
- 4.3.1 Use voice to match pitches sounded by teacher.
- 4.8.1 Clap or respond in other ways to illustrate beat and/or rhythm pattern(s).
- 4.9.1 Perform notes and rests with coordinated body movements.
- 4.10.1 Sing familiar songs with rhythmic accuracy.
- 4.11.1 Echo rhythm patterns using instruments or body.
- 4.37.1 Perform with class using clap, tap, snap, slap, stamp, etc.

GRADING PERIOD SUMMER PROJECT TEACHER LIVERA HUSSEY
 SUBJECT MUSIC EDUCATION DATE JUNE 22, 1988
 TEXTBOOK THE KODALY METHOD, THE KODALY CONTEXT
 Lois Choksy

LESSON PLAN #1

Grade Level: 1

1. Competency Goal 2: The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.

2. Materials: Blackboard, handouts and songs.

3. Lesson Procedures:

Focus and Review:

Introduce children to the Kodaly Method and give the Pre-Test.

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that, within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize the steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than other.
- 2.21 Understand that two or more pitches may be sounded at the same time.
- 2.24 Recognize that patterns may be repeated with and/ or without change.

Teacher Presentation and Guided Practice:

The summer classes each began with the hello and how are you

chant, utilizing the falling minor third. We then proceeded to establish rhythm patterns with the ta's and ti's. (quarter and eighth notes), with each song selection.

Independent Practice:

Once the children became familiar with the hand signs, pitches and the rhythm patterns, they were eager to sing alone for me. Many times they would incorporate dance movements into their singing.

Closure:

These measures are in the Teacher's Handbook.

2.1.1 Distinguish high pitches from low ones, and illustrate with a variety of means.

2.2.1 Respond to melody and follow changes with hand or whole body.

2.4.1 March, clap, or respond in various other ways to the beat/pulse.

2.9.1 Identify relative variations of tempo in different musical examples.

2.21.1 Identify whether one or more than one pitch has been sounded.

2.24.1 Indicate when phrases are repeated exactly and when they are changed.

The Songs

1. THE WISHING SONG

s-m

Star - light star bright, First star I see to - night,
With I may, Wish I might, Have the wish I wish to - night.

2. THE COUNTING SONG

s-m

One, two, tie my shoe; Three, four, shut the door;
Five, six, pick up sticks; Seven, eight, lay them straight;
Nine, ten, big fat hen; Eleven, twelve, dig and delve.

3. CUCKOO

s-m

Cuck - oo, where are you? Cuck - oo, where are you?

4. CLAP YOUR HANDS

5-m

Clap, clap, Clap your hands to - geth - er.
Stamp, Stamp, Stamp your feet to - geth - er.

5. QUAKER, QUAKER

5-m

"Quak-er, Quak-er, how is thee?" "Ver-y well, I thank thee."
"How's thy neighbor next to thee?" "I don't know, I'll go and see."
From *Games and Songs of American Children* by William Wells Newell.
Dover Publications, Inc., New York, 1963.

6. LOOK AT ME

5-m

Hey! Hey! Look at me I am smil-ing, you can see!

7. RAIN, RAIN

1-s-m

Rain, Rain, go a-way; Come a-gain some oth-er day;
Sun-shine's here to stay, Now we can go out to play.

8. THE MILL WHEEL

1-s-m

Round and round the mill goes round,
As it turns the corn is ground.

9. BYE BABY BUNTING

1-s-m

Bye ba-by bunt-ing Dad-dy's gone a-hunt-ing (to)
Catch a lit-tle rab-bit skin to wrap the ba-by bunt-ing in.

10. LUCY LOCKET

1-s-m

Lucy-y Lock-et lost her pocket, Kit-ty Figh-er found it,
Not a pen-ny was there in it, on-ly rib-bon round it.

GRADING PERIOD SUMMER PROJECT
SUBJECT MUSIC EDUCATION
TEXTBOOK THE KODALY METHOD, THE KODALY CONTEXT
Lois Choksy

TEACHER LIVERA HUSSEY
DATE JUNE 29, 1988

LESSON PLAN #2

Grade Level: 1

- Competency Goal 2: The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.
- Materials: Blackboard, handouts and songs.
- Lesson Procedures:

Focus and Review:

Introduce children to the Kodaly Method and give the Pre-Test.

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that, within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize the steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than other.
- 2.21 Understand that two or more pitches may be sounded at the same time.
- 2.24 Recognize that patterns may be repeated with and/ or without change.

Teacher Presentation and Guided Practice:

The summer classes each began with the hello and how are you

11. THE CLOCK

1-s-m

Tick - tock, tick - tock, goes the lit - tle clock,
 Night and day it just goes tick - tock,
 O - pen wide the door of the lit - tle clock,
 "Cuck - oo," "Cuck - oo," "Cuck - oo," "Cuck - oo,"

12. BELL HORSES

1-s-m

Bell hors - es, bell hors - es, What's the time of day?
 One o - clock, two o - clock, Time to a - way!

13. A TISKET, A TASKET

1-s-m

A tisk - et a task - et, a green and yel - low bask - et,
 I sent a let - ter to my love and on the way I lost it,
 I lost it, I lost it, yea, on the way I lost it.

14. RING AROUND THE ROSY

1-s-m (d)

Ring a - round the ros - y, Pock - et full of pos - y,
 Ash - es, ash - es, All fall down!

15. RISE, SALLY, RISE

1-s-m (d)

Here sits a mous - y, In her lit - tle house, —
 No one comes to see her ex - cept her grand - ma mouse, —
 Rise, sal - ly, rise! Wipe out your eyes!
 Turn to the east and turn to the west and
 Turn to the one that you like best!

chant, utilizing the falling minor third. We then proceeded to establish rhythm patterns with the ta's and ti's, (quarter and eighth notes), with each song selection.

Independent Practice:

Once the children became familiar with the hand signs, pitches and the rhythm patterns, they were eager to sing alone for me. Many times they would incorporate dance movements into their singing.

Closure:

These measures are in the Teacher's Handbook.

2.1.1 Distinguish high pitches from low ones, and illustrate with a variety of means.

2.2.1 Respond to melody and follow changes with hand or whole body.

2.4.1 March, clap, or respond in various other ways to the beat/pulse.

2.9.1 Identify relative variations of tempo in different musical examples.

2.21.1 Identify whether one or more than one pitch has been sounded.

2.24.1 Indicate when phrases are repeated exactly and when they are changed.

GRADING PERIOD SUMMER PROJECT
SUBJECT MUSIC EDUCATION

TEACHER LIVERA HUSSEY
DATE JULY 6, JULY 13,
JULY 20, JULY 27, 1988

TEXTBOOK THE KODALY METHOD, THE KODALY CONTEXT
Lois Choksy

LESSON PLAN #'s 3,4,5, and 6

Grade Level:1

1. Competency Goal 4: The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

2. Materials: Blackboard, pencils, paper and songs.

3. Lesson Procedures:

Focus and Review:

Continue to introduce children to new sol-fège pitches, the corresponding hand signs, new rhythm patterns and rhythmic notation.

Objectives:

- 4.2 Use voice with ease.
 - 4.3 Match single pitches in easy part of vocal range.
 - 4.8 Show difference between beat and rhythm.
 - 4.9 Distinguish between sounds and silences.
 - 4.10 Measure duration of sounds carefully in rhythm patterns.
 - 4.11 Reproduce rhythm patterns by ear.
 - 4.37 Use the body as a rhythm instrument.
- Teacher Presentation and Guided Practice:
- The students review sol-la-mi, and begin including do and re.

The hand signs are then demonstrated with the children following the teachers lead. A review of the quarter, (ta) eighth, (ti), and the sixteenth note (ti-ri) is introduced.

21. BELLS IN THE STEEPLE

s-m-d

Bells in the steeple so gayly they ring.

This is a holy day, ding, ding, dong, ding!

22. TIDY-O

l-s-m-d

Skip one win-dow, Ti-dy-o,

Skip two win-dows, Ti-dy-o,

Skip three win-dows, Ti-dy-o,

Jim-gie at the win-dow, Ti-dy-o.

23. CLOSET KEY

m-t-d

I have lost the closet key in my lady's garden,

I have lost the closet key in my lady's garden,

I have lost the closet key in my lady's garden.

2. Help me find the closet key in my lady's garden.
3. I have found the closet key in my lady's garden.
From *American Folk Songs for Children* by Ruth Crawford Seeger. Reprinted by permission of Curtis Brown, Ltd. Copyright, 1948, by Ruth Crawford Seeger.

24. FAIS DO-DO

m-t-d

Fais do-do, and let us go dream-ing.

Fais do-do, come dream-ing with me.

The Songs 155

25. HOP, OLD SQUIRREL

m-t-d

Hop, old squirrel, ei-die-dum, ei-die-dum,

Hop, old squirrel, ei-die-dum, deei

Hop, old squirrel, ei-die-dum, ei-die-dum,

Hop, old squirrel, ei-die-dum, deei

26. HOT CROSS BUNS

m-t-d

Hot cross buns! Hot cross buns!

One pen-ny, two pen-ny, Hot cross buns!

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During the following weeks this procedure is continued. Each new concept is taught through a song, even the students names are utilized for rhythm patterns.

When the children chose to sing "Jesus Loves Me", they were taught the song as a duet. Sopranos and altos learned each other's parts, then were assigned the part according to the range of their voices. They learned the correct rhythm patterns, the sol-fege for their respective part, and in turn learned the proper hand signs.

Independent Practice:

Once they were comfortable with the hand signs, pitches and solfa syllables, they were ready to sing the songs alone. For the final lesson, they were also informed of the date of the video and what would be on the Post-Test.

Closure:

These measures are from the Teacher's Handbook:

- 4.2.1 Sing comfortable and accurately within natural range of her/his voice.
- 4.3.1 Use voice to match pitches sounded by teacher.
- 4.8.1 Clap or respond in other ways to illustrate beat and/or rhythm pattern(s).
- 4.9.1 Perform notes and rests with coordinated body movements.
- 4.10.1 Sing familiar songs with rhythmic accuracy.
- 4.11.1 Echo rhythm patterns using instruments or body.
- 4.37.1 Perform with class using clap, tap, snap, slap, stamp, etc.

•156 The Songs

27. GOOD NEWS

s mrd

Good news! Char-lot's com-ing! Good news! Char-lot's com-ing!

Good news! Char-lot's com-ing! Don't leave me be-hind.

28. GRANDMA GRUNTS

m-r-d

Grand-ma Grunts said a cu-rious thing.

"Boys can whis-tle but girls must sing."

That is what I heard her say,

"Twas no lon-ger than yes-ter-day!

Boys can whis-tle, (whistling.....)

Girls must sing, Tra, la, la, la, la!

The Songs 157

29. SLEEP, BABY, SLEEP

s mrd

Sleep, ba-by, sleep; Fa-ther tends the sheep;

Moth-er shakes the dream-land tree And down come all the dreams for thee. Sleep, ba-by sleep.

30. OLD BLUE

s mrd

I had a dog and his name was Blue.

I had a dog and his name was Blue.

I had a dog and his name was Blue.

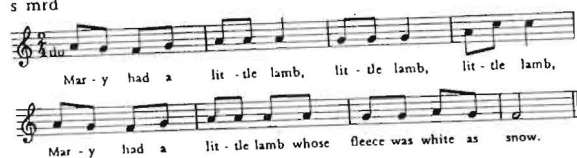
And I bet-cha five dol-lars he's a good dog too.

Here Blue! You good dog you.

2. Chased that possum up a hollow tree, Best huntin' dog you ever did see.
3. Caught that possum up a hollow tree, Best huntin' dog you ever did see.
4. Baked that possum good and brown, Laid sweet potatoes all around.
5. Old Blue died, he died one day, So I dug his grave and I buried him away.
6. I dug his grave with a silver spade, Lowered him down with a golden chain.
7. When I get to heaven there's one thing I'll do, I'll gash me a horn and blow for Blue!

31. MARY HAD A LITTLE LAMB

s mrd



32. THE FOUNTAIN

s mrd

French Canadian



33. JIM-ALONG JOSIE

s mrd

Traditional



57. SKIP TO MY LOU



58. BILLY BARLOW

Texas



34. DANCE THE CAPUCINE

French Canadian

s mrd



35. HELLO, GIRLS!

American Folk Song

s mrd



2. When a young man falls in love,
First, it's "honey" and then "turtledove."
After he's married, no such thing:
"Get up and get my breakfast,
You good-for-nothing thing!"

59. LAVENDER'S BLUE

England



60. O, HOW LOVELY

Canon-England



61. DOWN CAME A LADY

Virginia



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53. I'VE BEEN TO HAARLEM

Is mrd 1, s,

Sea Chantey

I've been to Haar - lem, I've been to Do - ver,
I've trav - eled this wide world all o - ver,
O - ver, o - ver, three times o - ver, Find me an - o - ther ship
when this trip is o - ver. Sail - ing east, sail - ing west,
Sail - ing o - ver the o - cean, Bet - ter watch out when the
boat be - gins to rock or you'll lose your girl in the o - cean.

54. NOW LET ME FLY

Is mrd 1, s,

Spiritual

Way down yon - der in the mid - dle of the field,
See me work - ing at the char - iot wheel.
Not so par - tic - lar 'bout work - ing at the wheel, But I
just went to see how the char - iot feels. Now

let me fly. Now
let me fly. Now
let me fly. Way up high
Way in the mid - dle of the air.

55. HUSH LITTLE BABY

mrd s,

Southern

Hush lit - tle ba - by, don't say a word,
Pa - pa's gon - na buy you a mock - ing bird.

2. If that mocking bird won't sing,
Papa's gonna buy you a diamond ring.
3. If that diamond ring turns brass,
Papa's gonna buy you a lookin' glass.
4. If that lookin' glass gets broke,
Papa's gonna buy you a billy goat.

56. LOVE SOMEBODY

Love some - bod - y, yes I do Love some - bod - y, yes I do
Love some - bod - y, yes I do Love some - bod - y, but I won't say who.

PRE-TEST

Give Previous Musical Knowledge and Experience.

Terminology:

1. Give examples of "dynamic markings" you know.
2. Give your definition of "pitch".
3. Give examples of tempo markings, define them.

Notate on the Grand Staff:

4. Notate on the staff: a quarter, eighth, and sixteenth rest.
5. Notate on the staff: a quarter, eighth, and sixteenth note.
6. Draw the treble and bass clef signs:
label each one.
7. Give the names of the lines and space notes for the clefs.

POST TEST K-4

1. What are the dynamic markings of "Aunt Hessie's White Horse"?
(p. 61)
2. What key is the song in?
What pitch does the song start on, sol-fège and scale name?
3. What is the time signature?
4. Draw an eighth, quarter, and sixteenth note pattern in
shorthand symbols.
5. Identify the rhythmic syllables in this song.
6. Draw the Grand Staff and identify the parts, label.
7. Which part of the Kodaly Program was most helpful in learning
the concepts of music education.
8. Which was the most confusing and/or least helpful.
- 9 & 10. On this song, p. 66 write in the sol-fège and rhythmic
syllables.

POST-TEST 4-9

1. What are the dynamic markings of "Tinga Layo", page 140.
2. What key is the song in?
What pitch does the song start on, sol-fege and scale name.
3. What is the time signature?
4. Draw an eighth, quarter, and sixteenth note pattern in shorthand symbols. (p.249)
5. Identify the rhythmic syllables in this song.
6. Draw the Grand Staff and identify the parts, label.
7. Which part of the Kodaly Program was most helpful in learning the concepts of music education?
8. Which was the most confusing and/or least helpful?
- 9 & 10. On p. 164, write in the sol-fege and rhythmic syllables.

FALL PROJECT

UNIT PLAN: TO TEACH STUDENTS THE CONCEPTS OF RHYTHM AND PITCH

Grade Level: 1

Competency Goal 2: The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that, within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize the steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than other.
- 2.21 Understand that two or more pitches may be sounded at the same time.
- 2.24 Recognize that patterns may be repeated with and/or without change.

Textbook: Musical Growth in the Elementary School. Bjornar Bergethon/ Eunice Boardman Meske, and Janet Montgomery. Holt, Rinehart and Winston. 1986.

Procedures:

Week 1: September 11-16, 1988.

1. Introduce the minor third (sol-mi) and hand signs.
2. Introduce the sol-fege syllables.
3. Introduce the quarter (ta's) and eighth (ti's) rhythmic syllables.

Songs used for this lesson plan.

1. "Taffy" p.88 in textbook.
2. "Who's That Tapping At The Window" p.44

Week 2: September 18-23, 1988.

1. Review the minor third and hand signs.
2. Introduce the Perfect fourth interval, (la-sol-mi) teach hand sign and new sol-fege syllables.
3. Review rhythmic patterns, introduce the sixteenth note pattern (ti,ri).

Songs used for this lesson plan.

1. "Teddy Bear" p. 47
2. "Chatter With The Angels" p. 52

Week 3. September 26-30, 1988.

1. Review syllables and hand signs for the major scale, outline the scale with do-sol-mi-do.
2. Introduce the syllables for 'syn-co-pah', write on the board and demonstrate.

3. Review all rhythmic patterns.

Songs used for this lesson plan.

1. "Hey Lolly" p.40
2. "Aunt Hessie's White Horse" p.61
3. "Hey Betty Martin" p.45

Evaluation:

- 2.1.1 Distinguish high pitches from low ones, and illustrated with a variety of means.
- 2.2.1 Respond to melody and follow changes with hand or whole body.
- 2.4.1 March, clap, or respond in various other ways to the beat/pulse.
- 2.9.1 Identify relative variations of tempo in different musical examples.
- 2.21.1 Identify whether one or more than one pitch has been sounded.
- 2.24.1 Indicate when phrases are repeated exactly and when they are changed.

Grade Level 2:

Competency Goal 4: The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

Objectives:

- 4.3 Sing alone or with accompaniment.
- 4.8 Show difference between beat and rhythm.
- 4.17 Be aware of texture in music such as rough/smooth, thick/ thin.

Week 4: October 3-8, 1988

1. Continuing to sing the scale pitches in conjunction with the hand signs and syllables.
2. Introducing the dotted eighth followed by the sixteenth note pattern (ti--fi).

Songs used in this lesson plan.

1. K-4 learned "I Love the Mountains" p. 123
2. 4-9 learned "Tinga Layo" p. 140

Evaluation:

- 4.3.1 Sing equally well with or without accompaniment.
- 4.8.1 Clap or respond in other ways to illustrate beat and/or rhythm pattern(s).
- 4.17.1 Recognize various textures on hearing.

Week 5: October 9-14, 1988

Grade Level: 4

Competency Goal: The learner will develop skills in music: singing, rhythms, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

Objectives:

- 4.18 Understand the whole and half step patterns which make up the major scale.
- 4.21 Associate numbers and /or syllables with tones of the scale.
- 4.32 Understand basic triad structure and formation of triads on first, fourth, and fifth scale degrees. Understand the importance of these chords in establishing tonality.
- 4.46 Understand appropriate symbols for notating pitch and rhythm.
- 4.47 Apply concept of fractions to reading of rhythm.

Procedures:

1. This week I prepared the students for the final examination of my exposure to The Kodaly Program.
2. I spent the week reviewing the songs we had learned, establishing key signatures and time signatures for each song.
3. I also spent time the last week playing chords on the piano and encouraging the students to sing sol-fege pitches as I accompanied them with improvised style of playing.

Measures:

- 4.18.1 Identify whole and half step patterns of major scales upon hearing.
- 4.21.1 Identify simple melodies by scale tones on hearing.
- 4.32.1 Identify and perform I, IV, V, and V7 chords in at least C, G, And F major.
- 4.46.1 Read and perform music using letter names, scale degrees, and/or syllables and rhythm notation names.
- 4.47.1 Apply fraction terminology to rhythmic notation.
- 4.47.2 Read accurately whole, half, quarter, eighth, and sixteenth notes.

GRADING PERIOD Fall Semester Teacher Liviera Hussey
 SUBJECT Music Methods K-9 Date September 11-15, 1988
 TEXTBOOK MUSIC IN THE ELEMENTARY CLASSROOM
Bjornar Bergethon/Eunice Boardman Meske and
Janet Montgomery
THE KODALY METHOD, THE KODALY CONTEXT
Lois Choksy

LESSON PLAN #1

1. Competency Goal: (From Teacher Handbook, Music Education K-12. The learner will develop concepts of music: melody rhythm, tempo, dynamics, tone color, harmony, and form.
2. Materials: Handouts from textbook on the Kodaly handsigns sol-fège syllables, and rhythmic notation. Songs will be "Taffy" p. 88 and "Who's That Tapping At The Window", p. 44.
3. Lesson Procedures:
 Focus and Review: The definition of melody and rhythm.
 Objectives:
 1. 2.1 Recognize that sounds may be relatively higher or lower.
 2. 2.2 Indicates that within a melody, pitches may remain the same or move up and down.
 3. 2.3 Recognize a steady beat or pulse.

Teacher Presentation and Guided Practice:

Each class begins with vocal warm-ups, using sol-fège and the Curwen Hand Signs. The teacher sings a descending five note pattern, the students in echo response to the teacher, without the teacher's aid. This exercise is repeated by ascending the

scales in half-steps for several keys. The scale pattern is then to establish tonality. The second procedure is displaying the flash cards, demonstrating the proper syllables for rhythm notation. Once this is accomplished verbally, the teacher and students began to study the assigned song.

At this point, the teacher gives the definition of "rhythm", giving an example of the steady pulse versus the rhythm of a song. Verbally the time signature is discussed, with examples being written on the board for examples and discussion. Following this, the teacher claps and says the rhythmic syllables for the first line of music. The students in return, echo what the teacher demonstrated. This continues for the remainder of the song, once this procedure is finished, the students then perform the rhythm pattern alone with the teacher conducting.

The next step involves the melody of the song. The teacher gives the definition of "melody", writing a scale on the board, showing sol-fège and how this relates with the melody line of the song. Tonality is established with teaching the students how to determine with key of the song and what the key signature is for each song. As with teaching the rhythm the teacher sings the first line in sol-fège, using the Curwen Hand Signs. The students echo what the teacher demonstrated, this procedure continues until the students are comfortable with the sol-fège and hand signs. At this time, the words are then repeated in the correct rhythmic pattern. This established the relationship with the words and the rhythm of the song being learned.

Independent Practice:

The students are now ready to sing the song as written, with the help of the teacher to assist them with the correct rhythmic pattern and proper hand signs. After several rehearsals, the students will be able to perform the song alone, with the teacher conducting.

Closure:

The students will be evaluated by the measures of the Objectives given in the handbook.

2.1.1 Distinguish high pitches from low ones and illustrate differences in a variety ways.

2.2.1 Respond to melody and follow changes with hand or whole body.

2.3.1 March, clap, or respond in various other ways to a beat/pulse.

88 Part 2 Planning for Musical Experiences

Move After the song has been learned, play the following singing game for allow the children to create their own dance.

Formation: Form a single circle and have each child place his left hand on the left shoulder of the person in front.

Measures 1-8 The children move around the circle clockwise in time to the music.

Measures 9-12 Each child swings the one behind him, after linking left arms, and places that child in front of him in the circle.

Measures 13-16 Each child swings the next behind him, after linking right arms, and places that child in front of him in the circle.

The game may continue until each child is in his original position. As the children play the game, they must be careful to move with the music, stepping in time to the BEAT.

Taffy

Moderato

Traditional

Taf - fy was a Welsh - man, Taf - fy was a thief.

Taf - fy came to our house and stole a leg of beef;

I went to Taf - fy's house, Taf - fy was in bed,

I took a mar - row bone and hit him on the head. (Thump)

44 Part 2 Planning for Musical Experiences

bells or xylophone may describe the mouse running up and down the clock; a gong or cymbal could represent the striking of the clock.

Form A musical whole may include introductory and concluding segments.

Create Guide the children to plan an **INTRODUCTION** and **CODA** for the song. **What sound should begin our performance?** (The ticking of the clock.) **Then what might happen?** (The clock will strike twelve.) **What sound should end our performance?** (Ticking of clock, perhaps "running down.")

✓ Who's That Tapping at the Window?

Slowly American Folk Song

Who's that tap - ping at the win - dow?

Who's that knock - ing at the door?

Rhythm Rhythm patterns may be made up of long and short sounds.

Listen After the children have identified the two questions in the song, play one of these RHYTHM PATTERNS: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ on the woodblock. Listen! Am I "tapping at the window" or "knocking at the door"?

Move After the children have identified the pattern played, introduce terminology to describe it, using the terms **SHORT** and **LONG**. Notice that the first pattern has six sounds while the second has only five. Invite the children to clap the patterns. To stress the difference between the short and long sounds, tap fingertips on short sounds, clap on long sounds.

Discover that the song begins with a pattern of two very long sounds: **Lo-ong, Lo-ong** ($\text{♩} \text{♩}$). Slide palms together to help sense the sustained quality of these longer sounds.

GRADING PERIOD FALL SEMESTER
 SUBJECT MUSIC METHODS K-9
 TEXTBOOK MUSICAL GROWTH IN THE ELEMENTARY SCHOOL
 Bjornar Bergethon/ Eunice Boardman Meske and Janet Montgomery
 THE KODALY METHOD and THE KODALY CONTEXT
 Lois Choksy

LESSON PLAN #2

1. Competency Goal 2: (From Teacher Handbook, Music Education K-12). The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.
2. Materials: The textbook, songs "Teddy Bear" p. 47 and "Chatter With The Angels" p. 52.

3. Lesson Procedures:

Focus and Review:

The hand signs that were demonstrated on the first day of class, the corresponding sol-fège pitches, and verbally discuss the rhythm patterns that were introduced.

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize that steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than the others.
- 2.21 Understand that two or more pitches may be relatively faster or slower than the other.
- 2.24 Recognize that patterns may be repeated with an/or without change.

Teacher Presentation and Guided Practice:

The class begins with the students singing 'hello', 'how are you' on the minor third, then singing the descending five note pattern, sol-fa-mi-re-do. The new pitch is introduced, the perfect fourth, (la-sol-mi) and the corresponding hand sign.

Tiritiri is introduced for the sixteenth note pattern in the song "Teddy Bear". The ta's and ti ti's are reviewed in "Chatter With The Angels".

The same procedures are used in teaching the songs as in lesson plan 1. Once the students are familiar with the rhythm and pitches, the words are added, and the students are ready to sing the song alone for evaluation.

Independent Practice

The students sing the songs alone for evaluation of correct rhythm patterns and the correct hand signs.

Closure:

The students will be evaluated by the measures of the

Objectives given in the handbook.

2.1.1 Distinguish high pitches from low ones and illustrate differences.

2.2.1 Respond to melody and follow changes hand or whole body.

2.3.1 March, clap, or respond in various other ways to a beat/pulse.

Teddy Bear

Level 1 Sequencing Musical Experiences 47

Rope-jumping song

Form Melodies are made up of smaller sections called phrases.

Move Guide the children to plan motions for dramatizing this song. Make up motions as an aid to remembering the words. Remind them that they should plan a new motion for each new phrase (two measures). They might be as follows:

VERSE 1

Turn around once.
Lean over, place hands on floor.
Extend one foot in front.
Shake fingers as if scolding.

VERSE 2

Pretend to be climbing stairs.
Fold hands, bow head.
Reach for light switch.
Lean head on folded hands.

Read Guide children to follow curved lines (drawn on a board) with their fingers to show phrases.



Rhythm Rhythm patterns are made up of long and short sounds.

Move Have children clap their hands to show *short, short, long* on the words "Teddy Bear, Teddy Bear" (measures 1, 3, 5, 7) and do the actions mentioned in measures 2, 4, 6, 8.

Chatter with the Angels

Spirited

Spiritual Traditional Words

1. Chat - ter with the an - gels soon in the morn - ing, chat - ter with the an - gels
 2. March with the an - gels soon in the morn - ing, march with the an - gels
 3. Dance with the an - gels soon in the morn - ing, dance with the an - gels
 4. Skip with the an - gels soon in the morn - ing, skip with the an - gels

in that land. Chat - ter with the an - gels soon in the morn - ing.
 in that land. March with the an - gels soon in the morn - ing.
 in that land. Dance with the an - gels soon in the morn - ing.
 in that land. Skip with the an - gels soon in the morn - ing.

chat - ter with the an - gels, join that band! I hope to
 march with the an - gels, join that band! I hope to
 dance with the an - gels, join that band! I hope to
 skip with the an - gels, join that band! I hope to

join that band and chat - ter with the an - gels all day long!
 join that band and march with the an - gels all day long!
 join that band and dance with the an - gels all day long!
 join that band and skip with the an - gels all day long!

GRADING PERIOD FALL SEMESTER TEACHER LIVERA HUSSEY
 SUBJECT MUSIC METHODS K-9 DATE SEPTEMBER 26-30, 1988
 TEXTBOOK MUSICAL GROWTH IN THE ELEMENTARY SCHOOL
 Bjornar Bergethon/ Eunice Boardman Meske, and
 Janet Montgomery
 THE KODALY METHOD and THE KODALY CONTEXT
 Lois Choksy

LESSON PLAN #3

1. Competency Goal 2: (From the Teacher Handbook, Music Education, K-12). The learner will develop concepts of music: melody, rhythm, tempo, dynamics, tone color, harmony, and form.
2. Materials: Textbook, songs are: "Hey Lolly" p.40, "Aunt Hessie's White Horse" p.61, and "Hey Betty Martin" p.45.
3. Lesson Procedures:
 Focus and Review:
 The students will review the first five scale degrees, sol-fa-mi-re-do, and begin the new pitches in the songs above. The rhythmic pattern will concentrate on the Syn-co-pah, or Syncopation in the song "Hey Lolly".

Objectives:

- 2.1 Recognize that sounds may be relatively higher or lower.
- 2.2 Indicate that, within a melody, pitches may remain the same or move up or down.
- 2.4 Recognize the steady beat or pulse.
- 2.9 Recognize that patterns of sounds may be relatively faster or slower than others.
- 2.21 Understand that two or more pitches may be sounded at the same time.

2.24 Recognize that patterns may be repeated with and/or without change.

Teacher Presentation and Guided Practice.

The class begins with the hello chant and reviewing the descending pattern of the sol-fege. We focus on the new songs to teach the new sol-fege pitches, hand signs and the new rhythm patters. Additional time is allowed for teaching the syn-co-pah in "Hey Lolly". The other songs are a review of sixteenth, eighth, and quarter notes, and also provide a good overview of all the pitches that have been taught.

Independent Practice:

The teacher works and sings with the students until they are ready to perform on their own. For this particular lesson, I asked the students to write in the sol-fege pitches and the rhythmic syllables. This gave the students a better chance to become more familiar with the Kodaly Method on Cognitive Level. This resulted in an excellent performance on the following Monday morning.

Closure:

These measures are from the Teacher's Handbook.

2.1.1 Distinguish high pitches from low ones, and illustrate with a variety of means.

2.2.1 Respond to melody and follow changes with hand or whole body.

2.4.1 March, clap, or respond in various other ways to the beat/pulse.

2.9.1 Identify relative variations of tempo in different musical examples.

2.21.1 Identify whether one or more than one pitch has been sounded.

2.24.1 Indicate when phrases are repeated exactly and when they are changed.

Hey Lolly

Calypso Song
Words adapted

Refrain

Hey Lol - ly, Lol - ly, Lol - ly, Hey Lol - ly, Lol - ly - lo.

Verse

Lis - ten to my sil - ly song, Hey Lol - ly, Lol - ly - lo.

D.C. al Fine

is - n't ver - y short and it is - n't ver - y long, Hey Lol - ly, Lol - ly - lo.

Begin the year with a song that can be used in many ways and returned to many times. At first, use the refrain as a greeting song, replacing the words with children's name. **Listen carefully! When you hear your name, stand up!**

Hey Mary, Jane, and Susan.
Hey John and Billy, too.

(Continue with as many names as desirable.)

Aunt Hessie's White Horse

Quick and cheerful

Can't you see Aunt Hes-sie's white horse, Aunt Hes-sie's white horse, Aunt Hes-sie's white horse, Oh

can't you see Aunt Hes-sie's white horse, And gee - up a trot for me?

Don't you call him slow, Aunt Hes - sie will make him go; He'll

gal - lop a - long so fine, He'll make the whole world mine. Oh

Play Perform the RHYTHM OF THE MELODY as a dialogue. One child may play the beginning pattern of each phrase on a triangle or other instrument with a "long sound." Two other children answer in turn, playing the appropriate pattern on sticks and woodblock.

Melody Tones within a melody may move by steps or skips.

Play Place bells D-E-F-G-A on stairs. Invite the children to experiment until they can find the pattern for "Who's that." Notice that the bells played are far apart. This pattern moves with a skip because we had to skip some bells.

Listen The teacher should play the melody for "tapping at the window." Notice that I played bells that are close together. This pattern moves by steps.

Hey, Betty Martin

Brightly

Early American Song

1. Hey, Bet-ty Mar-tin, tip-toe, tip-toe; Hey, Bet-ty Mar-tin, tip-toe fine.
2. Can't get a boy, a boy to please her, Can't get a boy to please her mind.

Hey, Bet-ty Mar-tin, tip-toe, tip-toe; Hey, Bet-ty Mar-tin, please be mine.
She wants to find a boy to please her, She wants to find a cer-tain kind.

Rhythm Rhythm patterns move in relation to an underlying beat.

Move Can you tiptoe as we sing this song? Guide the children to step with the steady BEAT as they tiptoe about the room.

Let's try stepping in a different way. Can you step with the rhythm of the words we sing? Demonstrate for the children:

"tiptoe, tiptoe"—step, step, step, step | — — — —
"tiptoe, fine"—step, step, wait — — — —

Who can step "Hey, Betty Martin"? Decide that this pattern must move: step, run-run, step, step.

GRADING PERIOD FALL SEMESTER TEACHER LIVERA HUSSEY
SUBJECT MUSIC METHODS K-9 DATE OCTOBER 3-8, 1988
TEXTBOOK MUSICAL GROWTH IN THE ELEMENTARY SCHOOL
Bjornar Bergethon/ Eunice Boardman Meske, and
Janet Montgomery
THE KODALY METHOD and THE KODALY CONTEXT
Lois Choksy

LESSON PLAN #4

Grade Level 2:

- Competency Goal 4: The learner will develop skills in music: singing, rhythm, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.
- Materials: Textbook, songs are "I Love the Mountains" p. 123 for K-4 and "Tinga Layo" p. 140 for 4-9.
- Lesson Procedures:

Focus and Review:

The students will continue to sing the scale pitches in solfa and use the correct hand signs. The dotted eighth followed by the sixteenth note pattern (ti---fi), will be introduced as the new rhythm pattern.

Objectives:

- 4.3 Sing alone or with accompaniment.
- 4.8 Show difference between beat and rhythm.
- 4.17 Be aware of texture in music such as rough/smooth, thick/thin.

Teacher Presentation and Guided Practice:

The class begins with vocalizing the descending sol-fège pattern and outline the scale with do-sol-mi-do to establish tonality. With each group I introduce their new song, using the

same procedure as mentioned in the above lesson plans.

Independent Practice:

Once students have learned the correct rhythms and pitches, they are now ready to perform alone. These two songs were the students favorite ones and they did an excellent job singing these selections.

Closure:

These measures are from the Teacher's Handbook.

- 4.3.1 Sing equally well with or without accompaniment.
- 4.8.1 Clap or respond in other ways to illustrate beat and/or rhythm pattern(s).
- 4.17.1 Recognize various textures on hearing.

Read On another day, draw a diagram on the chalkboard showing the letter names of the chromatic scale. Review the letter names of the C scale, and then ask the children to fill in the spaces in the second row of the diagram to show which tones were used in this scale.

	D \flat		E \flat			G \flat		A \flat		B \flat		
C	C \sharp	D	D \sharp	E	F	F \sharp	G	G \sharp	A	A \sharp	B	C
C		D		E	F		G		A		B	C

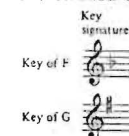
Ask the children to build scales starting on F and G. Allow them to experiment with the bells until they find the sequence of tones that "sounds right." Write the letter names for these scales on the chart, leaving spaces whenever a bell in the chromatic scale is omitted.

F		G		A	B \flat		C		D		E	F
G		A		B	C		D		E		F \sharp	G

Draw attention to the fact that the empty spaces occur in the same order in each scale. Guide the children to conclude that the MAJOR SCALE must always follow this particular pattern. Help the children to develop their own terminology to describe this pattern, or give them the terms of **half steps** (represented by bells next to each other) and **whole steps** (occurring when one bell is omitted or skipped).

Describe the structure of the major-scale pattern as:

- 1 — 2 — 3 — 4 — 5 — 6 — 7 — 8
 whole whole half whole whole whole half
 step step step step step step step



I Love the Mountains

Vigorously

Traditional

1. F Dm Gm C 2. F Dm

I love the moun-tains, I love the roll-ing hills, I love the flow-ers,

Gm C 3. F Dm Gm C

I love the daf-fo-dils, I love the fire-side when all the lights are low,

F Dm Gm C

Boom-dee-ah-da, Boom-dee-ah-da, Boom-dee-ah-da, Boom-dee-ah-da.

Tinga Layo

Not too fast

Calypso Song from the West Indies

Tin - ga Lay - o! Come, lit - tle don - key, come; Tin - ga

Lay - o! Come, lit - tle don - key, come. 1. My don - key walk, my don - key talk, My don - key
Lay - o! 2. My don - key eat, my don - key sleep, My don - key

eat with a knife and fork, My don - key kick with his two hind feet. Tin - ga Lay - o!

Come lit - tle don - key, come; Tin - ga Lay - o! Come, lit - tle don - key, come.

GRADING PERIOD FALL SEMESTER TEACHER LIVERA HUSSEY
 SUBJECT MUSIC METHODS K-9 DATE OCTOBER 9-14, 1988
 TEXTBOOK MUSICAL GROWTH IN THE ELEMENTARY SCHOOL
 Bjornar Bergethon/Eunice Boardman Meske, and
 Janet Montgomery
 THE KODALY METHOD and THE KODALY CONTEXT
 Lois Choksy

LESSON PLAN #5

Grade Level: 4

1. Competency Goal: The learner will develop skills in music: singing, rhythms, listening, instrumental performance, analysis, evaluation, conducting, music reading, and physical coordination.

2. Materials: Textbook, a review of all the songs learned.

3. Lesson Procedures:

Focus and Review:

A review of sol-fège pitches, hand signs, rhythmic notations, key signatures and time signatures.

Objectives:

- 4.18 Understand the whole and half step patterns which make up the major scale.
- 4.21 Associate numbers and / or syllables with tones of the scale.
- 4.32 Understand basic triad structure and formation of triads on first, fourth, and fifth scale degrees. Understand the importance of these chords in establishing tonality.
- 4.46 Understand appropriate symbols for notating pitch and rhythm.
- 4.47 Apply concept of fractions to reading of rhythm.

Teacher Presentation and Guided Practice:

This is the last week of the Kodaly exposure and the students will be reviewing all the concepts they have learned. I also will take time to play the I, IV and V chords for them on the piano and improvise on tunes. The exam will be given when Dr. Dawley gives his final, they will have a take home exam.

Independent Practice:

The students will spend time at home working on their songs, the class will be on video when they return from Thanksgiving Vacation.

Closure:

These measures are from the Teacher's Handbook.

4.18.1 Identify whole and half step patterns of major scales upon hearing.

4.21.1 Identify and perform I, IV, V, and V7 chord in at least C, G, and F Major keys.

4.46.1 Read and perform music using letter names scale degrees, and / or syllables and rhythm notation names.

4.47.1 Apply fraction terminology to rhythmic notation.

4.47.2 Read accurately whole, half, quarter, eighth, and sixteenth notes.

The fourth phrase ends like the first phrase but begins differently. How can we show this in color? (Use two colors.)

Expression Musical elements may be combined in various ways to communicate extramusical ideas.

Move This is a wonderful ballad to dramatize with children taking turns at being Frog, Mouse, and Rat. Encourage them to match their movements to the phrase structure and to the rhythmic flow of the melody.

Sing Dramatization will afford opportunities for individual singing. Should the frog sing with the same tone quality that the mouse uses?

Jingle at the Windows

Moderato

Singing Game

Pass one win-dow, ti-de-o, Pass two win-dows, ti-de-o,

Pass three win-dows, ti-de-o, Jin-gle at the win-dows, ti-de-o.

Ti-de-o, ti-de-o, Jin-gle at the win-dows, ti-de-o.

Ti-de-o, ti-de-o, Jin-gle at the win-dows, ti-de-o.

FREQUENCY DISTRIBUTION

Question Interval	Tally	Frequency
1. dynamics		3
2. self-ege pitch-key of song		1
3. time signature		
4. notate symbols for: eight, quarter and sixteenth		2
5. rhythm syllables (song)		9
6. draw ground staff: label		2
7. assessment: question / statement		
8. assessment: question / statement		
9. rhythm and pitches for a song		10
10. rhythm and pitches for a song		10

CALCULATIONS OF THE MEAN AND STANDARD DEVIATION

Music Exam on The Kodaly Approach

Score	Deviation From Mean	D ²
100	2.86	8.18
98 1/2	1.36	1.85
98	.86	.74
97 1/2	.36	.13
97	-.14	.0196
96 3/4	-.39	.1521
96	-.14	.129
95 1/2	-1.64	2.69
95	-2.14	4.57

$$\Sigma M = 874.25$$

$$N = 9$$

$$M = \frac{\Sigma M}{N}$$

$$= \frac{874.25}{9}$$

$$= 97.14$$

$$\Sigma d^2 = 19.6217$$

$$S = \sqrt{\frac{\Sigma d^2}{N}}$$

$$= \sqrt{\frac{19.6217}{9}}$$

$$= \sqrt{2.1802}$$

$$= 1.2966$$

$$= 1.3$$

FREQUENCY DISTRIBUTION

Class Interval	Tally	Frequency
100	I	1
98 1/2	II	2
98	III I	6
97 1/2	IIII	4
97	III	5
96 3/4	III I	6
96	III II	7
95 1/2	III IIII	9
95	III III	8

XI. BIBLIOGRAPHY

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